



# CHAMBER MUSIC CONCERTS

2025-2026 ♦ 42nd SEASON

## Esmé Quartet



Saturday, February 21, 2026 · 7:30pm  
Southern Oregon University Music Recital Hall

OREGON CENTER FOR THE ARTS  
AT SOUTHERN OREGON UNIVERSITY



# CHAMBER MUSIC CONCERTS

## Mandelring Quartett

Saturday, March 14 · 3pm

Mendelssohn, Shostakovich, Beethoven

“Brilliance is not a strong enough word – it’s more like an electric shock. The music transfixes the listener from literally the very first note, electrifying heart and brain without any advance warning. Mendelssohn’s music as played by the Mandelring Quartett, under extreme tension, heated and feverish, is dangerously close to catching fire!”

*Neue Zürcher Zeitung*



ChamberMusicConcerts.org · 541-552-6154

# President's Message

On behalf of our Board of Directors is my pleasure to welcome you to this season of Chamber Music Concerts (CMC). This, our 42nd season, promises to be another year of world-class performances that continues our longstanding tradition of bringing some of the world's finest musical ensembles to the Rogue Valley.

This season we will once again offer many outreach programs for your enjoyment. You need only to make the time as there is no charge to attend. They are little treasures. I would encourage you to attend. They take different forms: some of the groups will conduct master classes for students, some will perform in local schools, and others will perform for retirement communities. Please check our website for more information on our outreach programs and how you can take advantage of them.

One of our most well-liked programs, the pre-concert lecture, also continues. The lectures are presented one hour before each performance. Having some understanding of what is about to be performed can enrich the concert experience. We are grateful Ed Wight continues his longstanding tradition of presenting the lectures and writing the program notes for each concert.

CMC is fortunate to receive wide ranging financial support. We could not bring high quality groups to our stage without it. Each and every contribution, no matter the size, makes a difference in helping assure CMC will continue to bring outstanding concerts to our stage so all of us who love chamber music can enjoy live performances. Thank you for your continued support and generosity.

Each concert is the result of hours of work by many volunteers including ushers, ticket takers, and those serving on our Board of Directors. Sincere thanks go to each and every one of those who contribute their time. As you read through the program, please take a moment to notice the listing of these volunteers.

Special recognition is owed to our remarkable Executive Director, Jody Schmidt. Chamber Music Concerts would not be what it is without her passion as well as her outstanding work and skill. Any time you want further information or need assistance, please contact Jody directly at 541-552-6154 or [Director@ChamberMusicConcerts.org](mailto:Director@ChamberMusicConcerts.org), or visit our website.

Enjoy the performance!

Alexis Packer, President  
Chamber Music Concerts



*Alexis Packer*

# 2025 2026 SEASON

## Dover Quartet

Sunday, October 12, 2025 – 3pm

## Reverón Piano Trio

Saturday, October 18, 2025 – 7:30pm

## Galvin Cello Quartet

Sunday, November 2, 2025 – 3pm

## By Request: Stile Antico, Underwritten by Dr. Margaret R. Evans & Anonymous

Friday, November 14, 2025 – 7:30pm

## Dudok Quartet Amsterdam

Friday, January 16, 2026 – 7:30pm

## Baltimore Consort

Friday, January 30, 2026 – 7:30pm

## Esmé Quartet

Saturday, February 21, 2026 – 7:30pm

## Mandelring Quartett

Saturday, March 14, 2026 – 3pm

## Trio Bohémo

Saturday, March 28, 2026 – 7:30pm

## Borromeo/Verona String Octet

Saturday, April 18, 2026 – 3pm

## Amit Peled, cello & Daniel del Pino, piano

Saturday, May 2, 2026 – 7:30pm

## By Request: Canadian Brass, Underwritten by Dr. Margaret R. Evans & Anonymous

Sunday, May 17, 2026 – 3pm

## CMC Board 2025-2026

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Oregon Center for the Arts

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# Executive Director's Message

Welcome to CMC's 42nd season of chamber music! It's you, our wonderful donors, subscribers, ticket holders, and volunteers who make this possible.

This season, we're proud to present 12 incredible ensembles on our season, as well as a music scholarship benefit concert in collaboration with the Tutunov Piano Series. In addition to our regular outreach programs, we're continuing our successful Chamber Music in the Schools program: Student ensembles work with their teachers throughout the year on a piece of chamber music. At the end of the schoolyear, they are coached in person by one of CMC's world-class ensembles — this year, by the legendary Canadian Brass! This promises to be a life-changing musical experience for these fortunate kids, and you are welcome to attend this free event (after the final concert of the season on May 17).



*Jody Schmidt*

One of the most enjoyable parts of being Executive Director of CMC is to be of service to you. I truly enjoy finding ways to help you better enjoy our events, whether it be a seating change, accessibility assistance, concert exchanges, or anything else that may come up. If I can be of assistance to you, please don't hesitate to ask.

Thank you, treasured patrons, for supporting world-class chamber music. We appreciate you.

Jody Schmidt, Executive Director  
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# THANK YOU TO OUR DONORS

Did you know that ticket sales cover less than 45% of CMC's expenses? We rely on your gifts to support our series. There are many benefits to giving to CMC, including priority seat selection, ticket pre-sale privileges, and receptions with the artists. Please call 541-552-6154 or visit [ChamberMusicConcerts.org](http://ChamberMusicConcerts.org) for details on how you can support world-class chamber music.

Gifts for the current season are listed below. Please let us know if your name has been inadvertently left out or misspelled so that we may correct the error. Thank you for your support of Chamber Music Concerts!

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Oregon Arts Commission,  
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## Tribal Land Acknowledgement

Southern Oregon University is located within the ancestral homelands of the Shasta, Takelma, and Latgawa peoples who lived here since time immemorial. These Tribes were displaced during rapid Euro-American colonization, the Gold Rush, and armed conflict between 1851 and 1856. In the 1850s, discovery of gold and settlement brought thousands of Euro-Americans to their lands, leading to warfare, epidemics, starvation, and villages being burned. In 1853 the first of several treaties were signed, confederating these Tribes and others together — who would then be referred to as the Rogue River Tribe. These treaties ceded most of their homelands to the United States, and in return they were guaranteed a permanent homeland reserved for them. At the end of the Rogue River Wars in 1856, these Tribes and many other Tribes from western Oregon were removed to the Siletz Reservation and the Grand Ronde Reservation. Today, the Confederated Tribes of Grand Ronde Community of Oregon ([www.grandronde.org](http://www.grandronde.org)) and the Confederated Tribes of Siletz Indians ([www.ctsi.nsn.us](http://www.ctsi.nsn.us)) are living descendants of the Takelma, Shasta, and Latgawa peoples of this area. We encourage YOU to learn about the land you reside on, and to join us in advocating for the inherent sovereignty of Indigenous people.



**In consideration of those who may be allergic to heavy scents,  
please refrain from wearing strong perfume or cologne  
at our concerts. Thank you!**

# Special Thanks

Andrew Gay and the Oregon Center for the Arts at Southern Oregon University

David Ruppe, Impact Publications

Ed Wight, program notes and pre-concert lectures

Rogue Mountain Euforia, stage flower arrangements

Gary & Coralie Farnham, Artist Housing Coordinators

## USHERS

Thank you to our fantastic ushering crew for taking care of our patrons at the concerts:

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# Community Outreach

**Educational outreach programs:** CMC offers exceptional free outreach programs by our world-class chamber ensembles, where you will learn about the instruments, composers, music, and musicians. We also present master classes for young and amateur musicians, as well as programs for schoolchildren, adults, SOU students/faculty/staff, Youth Symphony of Southern Oregon, Osher Lifelong Learning Institute, retirement communities, and many more. CMC's outreach programs are targeted to smaller audiences for a more friendly, meaningful experience with the artists. **All outreach programs are free.** Please contact the CMC Office for information on sponsoring an outreach program.

**Pre-concert Lectures:** CMC offers free pre-concert lectures one hour before every performance (evenings and matinees). These informative and entertaining lectures are presented by musicologist Ed Wight, and will give you insights on the composers and repertoire featured in each concert. The lectures are held in Room 132 of the Music Building.

**Discounted tickets:** Our outreach effort to the community includes special discounted tickets so that CMC concerts are affordable for everyone — please contact the CMC Office for availability:

- Oregon Trail Card holders – \$5 tickets (up to two per card)
- Full-time college/university students – \$5 tickets
- Children 8+ years – \$5 tickets
- Economy Seats – \$20 tickets
- Teacher & Student Circle - free tickets for music teachers and music students, and half-price for accompanying parents (matinees only)

**Accessibility:** CMC strives to make our performances accessible to all. As part of that commitment, we offer an accessible box office and an assistive listening system for our concerts. Large-print versions of concert repertoire and program notes are also available (please give advance notice). For disability accommodations, please contact the CMC Office.

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November 7, 2025 at 7:30pm

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December 5, 2025 at 7:30pm

**Eugene  
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March 13, 2026 at 7:30pm

**Yoshio Hamano**



April 24, 2026 at 7:30pm

**Nikita Fitenko &  
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# Esmé Quartet

Saturday, February 21 ♦ 7:30pm

Henri Dutilleux (1916-2013)

## Ainsi la nuit

I. Nocturne

II. Miroir d'espace

III. Litanies

IV. Litanies 2

V. Constellations

VI. Nocturne 2

VII. Temps Suspendu

Maurice Ravel (1875-1937)

## String Quartet in F Major

*Allegro moderato*

*Assez vif, très rythmé*

*Très lent*

*Vif et agité*

I N T E R M I S S I O N

Franz Schubert (1797-1828)

## String Quartet No. 14, D. 810

### “Death and the Maiden”

*Allegro*

*Andante con moto*

*Scherzo. Allegro molto*

*Presto - Prestissimo*

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The Esmé Quartet is represented by Christina Daysog Concert Artists.



## Esmé Quartet

Wonhee Bae – Violin I · Yuna Ha – Violin II  
Dimitri Murrath – Viola · Yeeun Heo – Cello

“Their restrained yet intensely nuanced playing evokes a sense of paralysis and desolation—so profound that even the rustic final movement cannot lift it.” *Süddeutsche Zeitung*

Praised for their warm sound and commanding stage presence, the Esmé Quartet has quickly established itself as one of the most captivating chamber ensembles of its generation. Formed in 2016 in Cologne, Germany, by four Korean musicians and lifelong friends, the quartet is driven by a deep artistic connection and a shared passion for music and the arts.

The ensemble garnered international acclaim after winning First Prize and four special awards at the 2018 Wigmore Hall International String Quartet Competition in London. That same year, they were named HSBC Laureates of the Académie du Festival d’Aix. Additional honors include top prizes at the Trondheim International Chamber Music Competition, the Possehl Musikpreis Lübeck, and the inaugural Hans Gál Prize by the Academy of Sciences and Literature Mainz and Villa Musica Germany.

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APRIL 2026  
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The Esmé Quartet has performed at major venues and festivals across Europe, North America, and Asia, including the Lucerne Festival, Wigmore Hall, Opéra de Lille, L'Auditori Barcelona, Hong Kong Arts Festival, and the Aix-en-Provence Festival. They were the first Artists-in-Residence at Lotte Concert Hall in Seoul for the 2020-2021 season and have appeared in residencies at the McGill International String Quartet Academy, Classic Esterházy, and the Heidelberg String Quartet Festival.

In recent seasons, the quartet made acclaimed debut tours of North America, Japan, and Australia. Highlights include performances of John Adams' *Absolute Jest* with the Hong Kong Philharmonic, Tokyo Metropolitan Symphony Orchestra (with John Adams conducting), and Gyeonggi Philharmonic. Their collaborations also include a multimedia project, 'The book of water' by Michel van der Aa and British actor Samuel West at the Hong Kong Arts Festival, and a North American tour with Van Cliburn Gold Medalist Yekwon Sunwoo.

The quartet's discography on Alpha Classics includes *To Be Loved* (2020), named one of the best classical albums of the year by WQXR as well as five stars review by Diapason, *Yessori: Sound from the Past* (2023), and a 2024 Apple Music Classical Sessions EP of Mendelssohn's Op. 13. A third album celebrating their 10th anniversary will be released in 2026.

Belgian-American violist Dimitri Murrath joined the ensemble in 2023, succeeding founding member Jiwon Kim.

In the 2025-26 season, the Esmé Quartet will be based in San Francisco as Ensemble-in-Residence with San Francisco Performances, where they will present a complete Schubert quartet cycle in collaboration with noted musicologist and host Robert Greenberg. Concurrently, the quartet members will serve as visiting artists and faculty at the San Francisco Conservatory of Music. The season also features the quartet's highly anticipated New York debut at The Frick Collection, continued tours across North America and Europe, and will culminate in a special 10th anniversary celebration concert at the Seoul Arts Center in June 2026.

The quartet has worked closely with esteemed mentors including Günter Pichler, Oliver Wille, Eberhard Feltz, Christoph Poppen, Jonathan Brown, and Heime Müller.

Their name, *Esmé*, derives from the Old French word for "beloved".

[EsmeQuartet.net](http://EsmeQuartet.net)



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SEASON 7

# FOR LOVE *of* NATURE



## Cecilia Duarte, mezzo-soprano

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**Sunday, March 22, 2026  
at 3:00pm**

SOU Music Recital Hall, Ashland

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\*Pacific Draymond painting by Paula Fong



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# Program Notes

CMC offers informative, entertaining pre-concert lectures one hour before every performance (6:30pm for evenings and 2pm for matinees). These free lectures are presented by musicologist Ed Wight, and are designed to give you insights on the composers and repertoire featured in each concert.

## Dutilleux *Ainsi la nuit* (1976)

French composer Henri Dutilleux won the Prix de Rome in 1938 — the most prestigious annual award given by the Paris Conservatory. Not surprisingly, his early works recall the style of both Debussy and Ravel. But the Piano Sonata written between 1946–48 for his wife (the pianist Genevieve Joy) reflects his “growing detachment from tonality” (New Grove Dictionary) and a permanent switch to more modernist, *avant-garde* styles. Yet he followed a proudly solitary course, neither a serial composer nor a neo-Romantic. Musicologist Paul Griffiths writes that “Ravel, Roussel, Bartók, Stravinsky clearly mattered to him, as did big-



Henri Dutilleux

band jazz...With his sensually handled harmony and color, Dutilleux was a moderate modernist.”

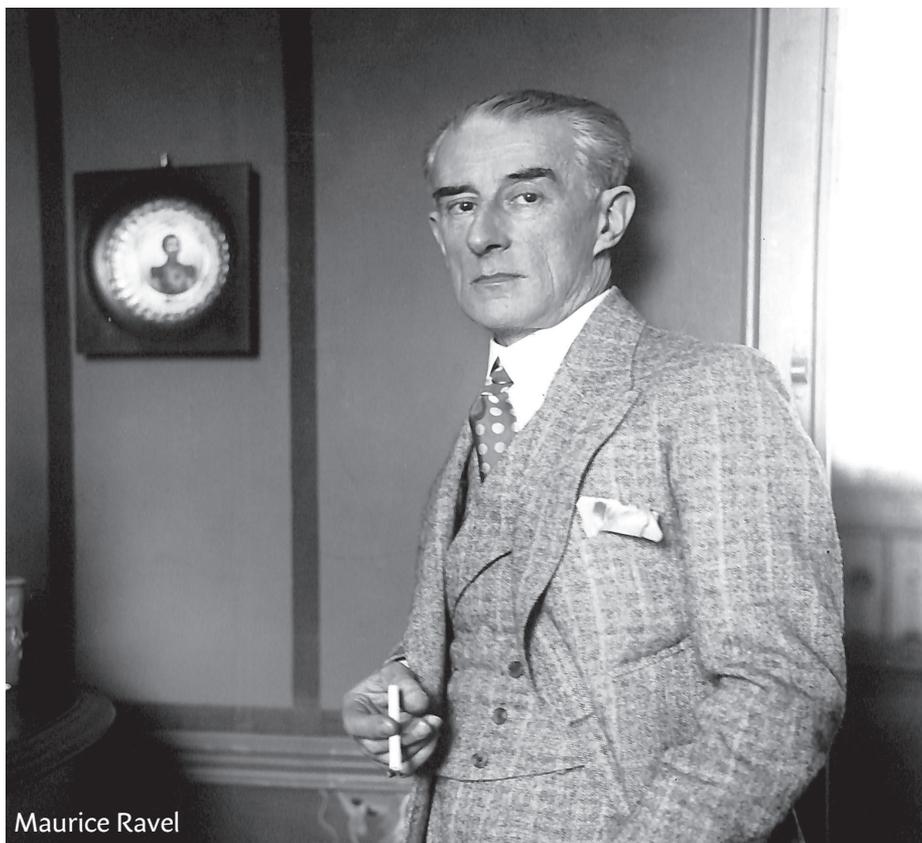
He wrote his Symphony no. 2 in 1959 on a commission from Sergey Koussevitsky. Dutilleux dedicated his first string quartet, *Ainsi la nuit* (‘Thus the night’), as an homage to Olga Koussevitsky, Sergey’s widow. One of the most prominent works he studied in preparation for it was Webern’s *Six Bagatelles* for String Quartet. You can hear the short bursts of motive and color so characteristic of Webern, as well his continual dissonance. Yet Dutilleux leavens this at times with his ‘sensually handled harmony’ that often emphasizes a few pivot notes. He also incorporates Webern’s brevity. The 12 movements of *Ainsi la nuit* last about 18 minutes.

He borrows from another German/Austrian composer as well. Beethoven meant his brief movement titles for the Pastoral Symphony to be merely descriptive of a mood, not a detailed programmatic guide. Dutilleux follows that approach for the seven movements of *Ainsi la nuit*, employing such suggestive short titles as *Nocturne*, *Litanies*, *Constellations*, and *Temps Suspendus*. But in between the first five movements he honors another great Frenchman, Marcel Proust, with his insertions titled *Parentheses*. The concept of time passing, and the play of memory and anticipation — so beloved by Proust — play a prominent role in these sections. The *Parentheses* either further develop motives you just heard or anticipate the next ones. Or both. *Parenthesis 1* heralds the *pizzicato* of the following *Miroirs* yet closes with passages from the previous *Nocturne*. “Dutilleux’s feeling for instrumental timbre...exquisite craftsmanship and orchestral sonority secure his position as one of France’s leading 20th-century composers” (New Grove).

### **Ravel** **String Quartet in F Major (1905)**

Beethoven provides one of the most prominent instances of a young string quartet composer learning from an earlier masterpiece. He first wrote out an entire copy of Mozart’s String Quartet in A Major, K. 464. Then, Beethoven’s own string quartet in A Major, Op. 18 no. 5, follows Mozart’s four-movement format exactly: fast opening movement, a Minuet and Trio (comparatively rare for Beethoven), a slow movement in D Major, and a fast, cut-time finale.

Such a connection also occurs between young Ravel and the internationally celebrated Debussy. Ravel’s four movement quartet layout matches



Maurice Ravel

Debussy. And the second movement of both quartets alternates *pizzicato* and *legato* bowing continuously. Even the second-movement tempos bear a striking resemblance: Ravel's *Assez vif – Tres rythme* and Debussy's *Assez vif et bien rythme*. Yet with both Beethoven and Ravel, they repay the borrowing with interest! Despite the surface similarities, Beethoven's quartet is already quite independent of Mozart's work. And Ravel's *pizzicato* and *legato* nonetheless generate a very different movement from Debussy. Ravel's only string quartet also became one of the most popular and most performed of all 20th-century quartets.

The label of *Impressionism* became attached to both Debussy and Ravel, though their music styles often remained quite different. Both men favored modal harmonies, as in the smoothly lyrical opening theme of Ravel's quartet. Yet Ravel almost never used the whole-tone scales so prominent in Debussy. The piano music of Ravel requires a tremendous technical virtuosity not approached by Debussy, and a similar difference separates

their quartets. Ravel employs “a more sumptuous exhibition of new quartet textures” (quartet scholar Paul Griffiths). On the other hand, Debussy’s free-flowing arabesques and rhythmic fluidity were revolutionary for their era, while Ravel composed in a more straightforward melodic style (as in the two and four-bar repetitions associated with the primary themes of tonight’s first, second, and fourth movements).

The lush primary theme dominates the opening **Sonata-form** movement. Yet listen also for the secondary theme in the violin (accompanied by the first 16<sup>th</sup> notes of the movement). Ravel’s penchant for rich harmonies also generates an unusual feature for the return of this theme. In the recap, the three upper parts of the violins and viola return but now set against a cello part a third lower.

The lively second movement **Scherzo and Trio** opens with the *pizzicato* texture mentioned above but soon alternates with *legato* bowing. Ravel provides a striking contrast for the Trio, whose very slow *Lento* tempo revels in some of the most sophisticated harmonies of the entire quartet. The third movement fashions an almost songlike **Rhapsody**. The delicate harmonics and tremolos generate an ethereal effect in this atmospheric movement (several of the ‘sumptuous textures’ mentioned above). Ravel’s **Rondo** finale, with a tempo *Vif et agite* (‘quick and agitated’), brings the quartet to an appropriately lively, spirited close. It also features tremolo effects throughout. And the slower first episode draws on the primary theme of the first movement (which appeared in the slow movement as well), reflecting one aspect of the structural sophistication found in Ravel’s only string quartet.

With the quartet, this young composer had now written masterpieces in three different genres (along with the 1898 ballet *Sheherazade* and the virtuoso piano piece *Jeux d’eau* of 1901). Speaking of mentors earlier in this essay, Ravel dedicated the quartet (as well as *Jeux d’eau*) to his teacher, Gabriel Fauré. Already recognizing Ravel’s extraordinary talent, this deeply moved Fauré. He described this homage as “the most beautiful jewel in my crown.”

## Schubert

### String Quartet in D Minor, D. 810 “Death and the Maiden” (1824)

In addition to his popular piano dances and lieder in the 1820s, Schubert also turned to writing instrumental music of great breadth and stature. Yet no one knew it, because most of these great works — his final two

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symphonies, last three piano sonatas, last four string quartets, the two piano trios, the octet, the string quintet, and the ‘Trout’ quintet — went unpublished during his lifetime. Yet all of these 1820s masterpieces eventually earned such stature that “Franz Schubert’s reputation underwent a more dramatic transformation than that of any other major composer” (biographer Christopher Gibbs). That reputation had to be constantly revised, as these undiscovered works appeared into the 1860s. Vienna and European classical music only gradually realized what they’d lost with his early death at age 31.

Published only in 1831, three years after Schubert’s death, tonight’s quartet was one of these works. It earned its famous nickname because Schubert based the second movement theme and variations on his 1817 lieder ‘Death and the Maiden.’ While his previous string quartet, the ‘Rosamunde’ is also a masterpiece, tonight’s work demonstrates the remarkable stature Schubert often achieved in his late works. It reaches far greater breadth than any of his previous quartets; the finale lasts 750 bars, more than double the length of the ‘Rosamunde’ finale’s 318 bars. It also contains Schubert’s “first Scherzo and Trio movement for a quartet, and an astonishingly vigorous one at that” (Paul Griffiths). The ‘Death and the Maiden’ second movement also provides his only Theme



Franz Schubert



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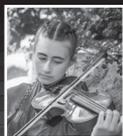
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& Variations in any quartet. Schubert was making a statement here.

And that statement constituted in part a vehement protest against mortality and death. Schubert entered a realm of profound melancholy in 1824 from the debilitating effects of syphilis. He was temporarily confined to his apartment, losing his hair because of the medical treatment. He wrote to a friend that “I feel myself to be the most miserable, the most miserable being in the world...My peace is gone, my heart is heavy.” He saw death as a possible outcome, and two movements of the quartet directly reflect that sentiment. The second-movement variations on ‘Death and the Maiden’ recall death’s urging in the song — that it’s merely a welcome, gentle rest. And the finale concerns the legend of the *tarantella*, a frantic dance to ‘shake off’ the deadly effects of a tarantula bite.

However, he wrote such a vigorous and dramatic opening movement of 341 bars (longer than all but one of Beethoven’s first movements in his quartets), one could not guess such inner thoughts or feelings. Another new feature involves a **Sonata-form** structure not found in Haydn, Mozart or Beethoven: a three-key exposition. His Viennese predecessors included only two keys in the exposition, the latter often introduced with a gently lyrical theme. Schubert appears to follow suit after a grand pause with a lovely violin duet. But later, he turns to another gentle *pianissimo* theme in A Major. Schubert’s restless penchant for harmonic richness leads to a further shift, closing the exposition in A Minor.

Schubert sets the **Theme and variation** movement on ‘Death and the Maiden’ in G Minor. The theme’s eight-bar opening receives a 16-bar response, a structure that holds throughout the movement. After the understated opening presentation of the theme, the next three variations grow increasingly agitated, until Schubert relents with a lovely *pianissimo* variation in G Major. More explosions follow until the coda, which as



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in Bach's *Goldberg Variations* returns to the simplicity of the opening. Yet this is haunting, for Schubert now presents it sweetly in G Major, reflecting Death's call for 'welcome, gentle rest.' Schubert scholar Martin Chusid considers this "the finest set of variations Schubert ever wrote."

The agitated power of Schubert's first **Scherzo and Trio** movement in his quartets remains unrelenting. Set in D Minor, with syncopation, offbeat accents and many *sforzando*-accented half notes fashion this dramatic movement. This renders the gentle lyrical Trio in D Major another lovely moment of respite. The agitation continues in the *Presto* **Sonata-Rondo** finale, primarily built on quick driving rhythms. Even the first episode in half notes provides little relief, with the powerful return of *sforzando* accents.

For the quartet as a whole, we'll give musicologist Kai Christiansen the last word. Despite its "obsessive qualities...triplets and dotted rhythms agitate every movement" the many sweetly lyrical episodes all combine to provide "ample arguments for its rank as Schubert's most popular quartet" that was neither published nor heard publicly in his lifetime.

*Program notes by Ed Wight*



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